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AMERICAN ART NEWS.

VOL. VIII. No. 6.

NEW YORK, NOVEMBER 20, 1909.

SINGLE COPIES, TEN CENTS.

REMOVAL NOTICE.

The office of the "American Art News" has removed to 18-20 East 42d Street. Telephone, 4457 Murray Hill.

EXHIBITIONS.

Calendar of New York Exhibitions.
See page 6.

New York.

Anglo-American Fine Art Co., 523 Fifth Avenue—Choice paintings by Old Masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.
Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 251 Fifth Avenue—Works of art.
Clark Gallery, 566 Fifth Avenue—paintings.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
R. Ederheimer, 4 West 40th Street—Exhibition of English mezzotints.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
Fifth Avenue Art Galleries, 546 Fifth Avenue—Choice furniture and a fine collection of laces.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings.
Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Knoedler Galleries, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
Montross Gallery, 372 Fifth Avenue—Selected American paintings.
Julius Oehme Gallery, 467 Fifth Ave.—Dutch and Barbizon paintings.
Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch masters.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
Arthur Tooth & Sons, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries. — Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt. — High-class paintings.

Washington (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

J. & S. Goldschmidt, Frankfurt.—High class antiquities.
Galerie Heinemann, Munich. — High-class paintings of German, Old English and Barbizon Schools.
G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

London.

Chenil Gallery.—Original etchings and drawings.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Obach & Co.—Pictures, prints and etchings.
Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.
Shepherd Bros.—Pictures by the early British masters.
Victoria Gallery.—Old masters.

Paris.

E. Bourgey.—Coins and medals.
Canessa Galleries—Antique works of art.
Hamburger Fres.—Works of Art.
Kleinberger Galleries—Works of Art.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

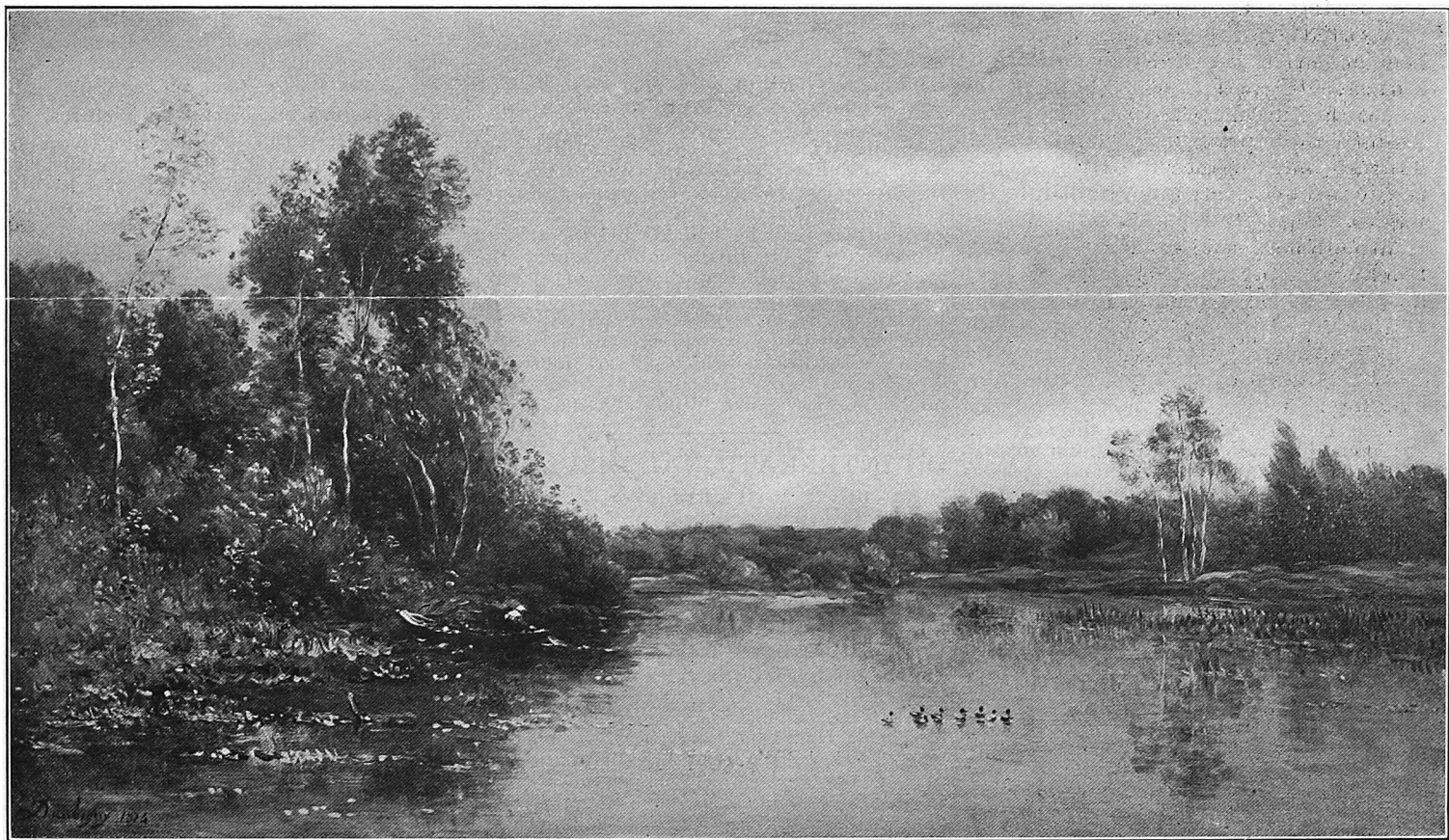
RARE CHINA FOR MUSEUM.

An interesting contribution to the historical collection in the United States National Museum has been made for the Townsend family by Mrs. Marshall Phillips. It is a rare set of Cincinnati china, which was originally the property of Dr. David Townsend, who served under Washington in the Revolutionary War. Dr. Townsend was one of the officers who organized the Society of the Cincinnati, at Newburg-on-the-Hudson in 1783. His original certificate of membership in the society, signed by General Washington and its first secretary, General Henry Knox, is included in the gift to the National Museum.

Experts regard the china as of special interest in throwing light on the early pottery of the best kind that came to this country. It bears the well-known arms of the Cincinnati, done in colors and faithfully reproduced by that

VELASQUEZ PORTRAIT HERE.

The life-size standing portrait by Velasquez of the Duke Olivares, long among the treasures of Dorchester House in London, and which was recently sold by the owner of Dorchester House and its belongings, Col. Holford, to the Duveen Brothers, has arrived in New York, where it will hang in the gallery of a well-known American collector, to whom Messrs. Duveen have sold it in turn. There has been much written and said regarding this noted picture—the most important example of the Spanish master which has yet reached the United States, and it is not necessary to repeat either the gossip anent the purchase and sale or a description of the well-known canvas. Suffice it to say that the United States is to be congratulated, as well as its new owner and the agents who negotiated the purchase and sale of the canvas on its arrival.



At the new Julius Oehme Galleries.

"SUMMER DAY ON THE SEINE."

By Daubigny.

(See Page 4.)

Kirkor Minassian Gallery—Persian, Arabian and Babylonian objects for collection.

Kouchakji Freres—Art objects for collections.

Sivadjian Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

SALES.

New York.

Anderson Auction Co., 12 East 46th Street—First editions of American authors forming the library of Mr. Frank Maier, Part II, Nov. 22 and 23, at 2.30 and 8.15 o'clock. Etchings by noted European Masters Nov. 26, at 8.15 o'clock.

Fifth Avenue Art Galleries, 546 Fifth Avenue—Choice furniture from several estates. Nov. 22, 23 at 2.30 o'clock.

A fine collection of laces, Nov. 24 at 2.30 o'clock.

painstaking effort so characteristic of the Chinese decorators.

The set was brought from Canton by Captain Samuel Shaw in 1790, and is one of the three sets ordered by General Henry Dearborn, Governor William Fustis of Massachusetts and Dr. David Townsend. This collection has been so carefully preserved by its owners that only six pieces of the original set have disappeared.

BOOK BY ROYAL AUTHOR.

The Tribuna, of Rome, Italy, announces that King Victor Emmanuel will publish a book shortly on the history of numismatics. The King has been a coin collector for year and has already written a treatise on the subject, which was issued for private circulation among his friends. The new book, which is to be richly illustrated, is the result of long study by the monarch.

CHICAGO ART AWARDS.

The jury of the Art Institute have finally awarded the three prizes which give a certain zest to the twenty-second annual exhibition of paintings and sculpture by American artists. The Norman W. Harris prize of \$500 and a silver medal given to the best picture in the annual exhibition executed by an American citizen within two years was given to Frank W. Benson, of Salem, Mass., for his painting of an interior and "Girl Playing Solitaire"—the property of the Worcester, Mass., Museum.

The second N. W. Harris prize of \$300 and a bronze medal fell to Edward W. Redfield's painting, "The White House," a landscape of striking proportions.

The third prize, known as the Martin B. Cahn prize of \$100, went to Ralph Clarkson for his portrait of Lorado Taft.

NEW BOSTON MUSEUM.

Boston's new Museum of Fine Arts, in the Fenway, was thrown open to the public on Monday, objects collected were seen for the first time in surroundings befitting their international importance and calculated to display to the fullest the beauty of treasures valued at \$15,000.

Massive in its proportions, built of cut stone in Greek and Roman style, the new building, which was constructed through private subscriptions, covers twelve acres. It embraces 73,000 square feet of surface for museum purposes, 16,650 for school purposes, 26,680 for casts from sculptors and 79,130 of open court yards. The plans provide for doubling the size of the Museum with a similar building area 182,500 square feet.

The east wing of the main building contains a collection of Greek and Roman antiquities, while the west wing is filled with the Chinese and Japanese collections. Other large sections are given up to Egyptian objects, while tapestries and paintings, old and modern, take up large areas. The Japanese collection, regarded as unexcelled in the world, is estimated to be worth more than \$6,000,000.

Among the exhibits likely to be most popular are the Japanese garden, which forms the central portion of the Japanese exhibit; the Bremgarten room, transported from a sixteenth century home in Zurich, in the Swiss collection; a massive Egyptian tomb, built in the side of the main room of the Egyptian exhibit, and panoramic paintings of Chinese and Japanese battle scenes, twenty or more feet long, built into the walls of their sections.

Throughout the building the surroundings of each exhibit have been made as closely germane to the period and nature of the collection as possible.

Mr. Frederic Mather, in the New York Evening Post, says of the new building:

"It is the first structure of the sort that has taken into account the remoter growth of the collections it houses, and it is, as well, the first museum that makes a logical division between display and storage of its treasures. Though it has two and a half times the floor area of the abandoned building in Copley Square, it is still but a scant half of the greater museum that it is to be. The facade expresses clearly the double function suggested above. A well-lighted lower story is largely given up to administration, study rooms, and objects in storage exhibition; the higher upper story is devoted to exhibition galleries containing the objects of most general value and appeal. The first floor will chiefly be used by students working in the reserve collections, the second by the average visitor.

"The general scheme of the present building is: exhibition galleries above, study departments and reserve exhibition below; Western art, including Egyptian, to the right of the central corridor, Eastern art to the left. What will eventually be the main transverse corridor is at present given up to the paintings, and there are other exceptions to the general principle, dictated by convenience or by the incomplete stage of the building. It has seemed well to go somewhat exhaustively into this matter of plan, because on no other basis can the merits of the building be appreciated. The design is absolutely a structural one, being directed throughout by the inner requirements. Great ingenuity has been shown in drawing architectural profit from the cramping conditions. One may feel that the slightly rusticated granite front is a little papyry and small in scale. The details are scholarly and refined. The present writer could wish it worked out in brick like the rest of the building, with merely granite trim and porticoes. But what is remarkable in the whole thing is the fidelity with which the architect has applied his science and taste to the essential matter in hand. He has caught the spirit of the Museum, and has expressed it for all time. When one thinks of the spacious libraries that are put up irrespective of the service they must render, of museums that belittle and crush the beautiful objects they contain, one is tempted to require a monu-

ment for Mr. Guy Lowell and his associates. But they don't need it, for it stands already in stately attractiveness between Huntington Avenue and the Fenway.

"Downstairs are the collections that are perplexingly big and various for the average man. Here is the extraordinary Morse collection of Japanese pottery, representing the makes of half the villages of Nippon. Here is the print collection, with a roomy exhibition gallery. Here the bulk of the textiles, one of the most notable collections, is kept at the disposal of every student. Similarly the Greek vases and terra-cottas are here in exhibition storage. The student, or, indeed, the merely curious visitor, may see and study all these things in quiet with the aid of the curators and working libraries. And the principle that has created this building now appears plainly. The more beautiful things, those that have a civilizing value for every man, have been shown with generous space, so that they may tell; while the archaeological objects—those that concern chiefly the professional student, have been brought into a more compact and isolated arrangement which is far more convenient for the investigator than the conditions prevailing in true exhibition halls. We have, as has been said, two museums in one, but this duality does not imply disagreement. On the contrary, there will be a constant give and take between the galleries and the storerooms. Variety will be secured by changing the exhibitions as anniversaries or other current motive may dictate. As finer objects are purchased others, to make space, will pass into storage. In fact, this dual arrangement offers the best of opportunities to resourceful curators. This kind of a museum is able to do from its own stock what most are fain to do by loan exhibitions—to secure variety and keep the public interest alive.

"In what has just been written possibly the future development of this museum has obscured the present reality. This building is part of a larger whole. The dual tendency is embodied at present only partially and, one may presume, experimentally. That it will commend itself to no one can doubt. To-day this museum is one of the easiest to see. One can hardly recall another instance where so large a sum of pleasure may be had at so little tribute of fatigue. Of this accomplishment the trustees, the staff and the city of Boston may well be proud. It would not be surprising if the principles here partially but most promisingly exemplified, should serve as a goal towards which all art museums—and others for that matter—professing public service, must ultimately strive."

ON INTERNATIONAL DISPLAYS.

The following interesting paper was read by Mr. John W. Beatty, fine arts director of the Carnegie Institute at Pittsburgh, at the dedication of the new building of the Museum of Fine Arts, Boston, on Nov. 9 last:

Since the Carnegie Institute was founded in 1896, it has organized and presented twelve international exhibitions of paintings. Each of these was composed of about three hundred works. They have been broadly representative of the modern art of painting of the world. The countries represented, from year to year, were America, Austria, Belgium, Denmark, Holland, England, France, Germany, Ireland, Italy, Norway, Russia, Scotland, Spain, South America, Sweden and Switzerland. The average cost of each exhibition was, in round figures, fifteen thousand dollars. This amount included the three thousand dollars awarded as prizes, and the expense incident to assembling and entertaining an international jury of award.

Debit and Credit Sides of Displays.

The gathering of paintings in many countries, the presentation of those assembled in London, Paris, Munich, and The Hague to Advisory Committees for consideration, the return of the works not accepted to their owners, the bringing of the accepted works safely to this country, and the many details connected with the election and operations of an international jury of award, impose each year a prodigious amount of labor. The foregoing items represent the debtor side of the international exhibition account.

Let us now consider the credit side of the account: The first item, and probably the most important, is the influence of the international exhibitions upon the art of the countries in which they are held. It is not too much to say, I think, that fourteen years ago American art was not adequately estimated or fairly appreciated by the American public. The impression prevailed, especially among purchasers of paintings, that the works of European artists were more important, artistically, than those produced by American painters. Prob-

ably one reason for this general opinion was the conviction that the foreign painters enjoyed superior educational advantages, but those who entertained this impression ignored the fact that American painters studied abroad as well as at home. Purchasers were, with here and there a notable exception, dependent upon the dealer for supposedly expert opinions upon works of art, and the dealer, anticipating the preference of his patron, was prone to extol the assumed superiority of foreign works. The products of our own painters received scant consideration. The foreign work had a decided advantage in the open market. Even the art museums were slow to recognize some of our able painters. Whistler was recognized in France by the purchase of the portrait of his mother, for the Luxembourg, and in Scotland by the purchase of his "Carlyle," for the Corporation Gallery, before he was publicly recognized in America. It was not until 1896, when his portrait of "Sarasate" was purchased by the Carnegie Institute, that he was thus recognized here; and only within very recent years has Twachtman, one of the most brilliant modern painters, been fully recognized. Indeed, although Twachtman died some thirteen or fourteen years ago, it was not until 1905 that one of his paintings was placed in a public collection. The following is a list of the purchases of his works by art institutions between 1905 and 1909:

1905, Carnegie Institute, "Greenwich Hills"; 1906, Pennsylvania Academy, "Sailing on the Mist"; 1907, W. T. Evans, for national collection, "The Forest" and the "End of Winter"; 1907, Boston Museum, "February"; 1907, John Herron Art Institute, "Summer Day"; 1907, W. T. Evans, another work for the national collection, "Fishing Boats at Gloucester"; 1907, the Carnegie Institute exchanged "Greenwich Hills" for "River in Winter," a larger canvas; 1908, W. T. Evans, another work, "Round the Hill Road"; 1908, Worcester Museum, "Water Fall," and in 1909, "Snow"; 1909, Detroit Museum, "The Pool"; 1909, Metropolitan Museum, "The Falls," while some years ago Frank Duveneck, the painter, presented to the Cincinnati Museum, "The Waterfall."

Museums and American Pictures.

I have referred to Whistler and Twachtman because I am familiar with these instances, and to show you that Art Museums have not always been as prompt as they should have been to recognize American painters of ability.

As a result of these conditions, comparatively few American paintings or sculptures were offered in the marts of trade, and, therefore, the opportunities of comparison were not at hand. The result was inevitable, and it was felt by American painters and sculptors residing in America.

Other influences were doubtless at work, but I believe a potent force in the correction of this condition was directly due to the frequently recurring international exhibitions at the Carnegie Institute. Here, year after year, some hundred and fifty paintings representative of the ablest masters of Europe, were mingled with a like number representing the strongest men of America. Many art lovers, from many cities widely separated, came, year after year, to study the exhibitions, and, what was probably more important as affecting the result, eminent and able are editors and correspondents of this country came also. Later, these critics spread their impressions broadcast, through the monthly, weekly, and daily journals. Never before had so many opportunities, following each other in quick succession, been offered the critical and interested to make comparison of the art of the old and new worlds. The effect was quickly and broadly felt. Among all those who came to see and those who read, one dominant impression prevailed, namely, that the American works were as strong and beautiful as those of any other country represented. The result was twofold: First, the creating of a profound respect for American art among art lovers, and, second, the inspiration in the minds of the American painters of a wholesome and helpful confidence.

International Juries.

In addition to the public and professional interest thus aroused, there came into existence other and not less important factors. Each year there was elected, by the votes of some seven hundred contributors, an international jury composed of two foreign and eight American painters. The jurors thus elected met, from year to year, at Pittsburgh, to pass final judgment upon the works assembled, and to bestow the awards. The foreign members elected have been Robert W. Allan, Edmond Aman Jean, René Billotte, Georges Breitner, Émile Claus, Charles Cottet, Alexander Harrison, John Lavery, Albert Neuhuys, J. F. Raffaelli, Alexander Roche, William Scott, John M. Swan, Fritz Thaulow, Edwin Lord Weeks, Anders L. Zorn, and Alfred East, president of the Royal Society of British Artists. As an outcome of these meetings came two factors, and these were obviously manifest to the observer: First, the foreign members of the jury, seeing the strongest American works intermingled with many of the most powerful modern pictures of Europe,

were deeply impressed by the strength of the American representation, and they were not slow to express their appreciation and pleasure: second, the American members, in the generous and spontaneous expressions of appreciation on the part of foreign painters, found, through this source, their own faith strengthened and confirmed. Thus, through the medium of the men who have assembled as jurors in the last thirteen years, a just estimate of the strength of the American school of painting found authoritative expression, and this judgment, subsequently, upon the return of the jurors to their homes, found voice in many lands.

American Art Appreciation.

It is not sought to claim here that the rapid advancement made in appreciation of American art in the last thirteen years was due solely to the influence of the international exhibitions at Pittsburgh. As has been suggested, many influences have been at work. The frequent society exhibits and other exhibitions of American paintings have had great weight. The founding of a National Collection, by Mr. Evans, at Washington, and the important additions to the Metropolitan Museum collection by Mr. Hearn, have rendered invaluable service to American art. What I do think is that these international exhibitions, by affording a means of international comparison, have exerted a mighty influence. They have demonstrated to the most obtuse, directly and through many influential avenues, that our American art is equal in quality and spirit to the very best modern art of the world. This fact has been completely demonstrated, and there now exists a greater demand for American works than at any previous time in the history of our country.

Important as this is in a broad or national sense, it is not more important than the results realized in our own community.

Art is universal, and the study of the art of any country affords only a partial view of the subject. Few people of any nation enjoy the advantages of travel. Even art directors, who are, proverbially, much traveled men, sometimes forget this. And there is another consideration: When the average man becomes a traveler, he is, as a rule, many degrees beyond the influence of broad education. Our best work is done among the young people, the students. They acquire a knowledge of art readily, because they are free from prejudices, and their minds are receptive. It would be interesting to know how many students of the high school classes in any American city have visited Europe. It would be equally interesting to know how many have visited a large city, other than their own, in our own country. I hazard the guess that not one per cent. would be found in the first class, and not five per cent. in the second class. These young people cannot go to Europe to secure a comprehensive view of art, and the only thing to be done if they are to secure this view, is to bring European art to them. I think it very probable that the student class, the impressionable, eager, knowledge-seeking young people of Pittsburgh have a broader knowledge of modern art than the young people of any other city in America. They have come to the galleries in tens and in thousands, alone and in care of teachers. For some five years they came under a systematic plan, in which the school authorities co-operated by preparing and circulating schedules, and by detailing teachers to accompany the students. These school groups often numbered as many as three hundred, and included all students of the several high schools, the high school classes of all the schools, and also all the primary and second grade teachers of the entire school system, as well as the teachers of drawing. In connection with this school work, large framed photographs representing our entire permanent collection of paintings are circulated every year through the public schools. This school work could not be done in the same broad way without the presence annually of the international exhibition, and this work is most important; nor could the people of Pittsburgh generally receive the same measure of education and pleasure.

Our international exhibitions, therefore, have exerted a twofold influence: They have helped to bring the American painter into his own, by demonstrating, in a practical way, the equality of his work with the best of the world, and they have afforded our own people exceptional opportunities for education and pleasure.

Miss Elizabeth Luther Cary has brought out a new book, "Artists, Past and Present," in which she charmingly and critically treats with keen appreciation the Sorolla and Zuloaga exhibitions, the bronzes of Barye, the art of Mary Cassat, the genius of Max Klinger and Jan Steen, and the Crivelli panels lately acquired by the Metropolitan Museum.

EXHIBITION CALENDAR FOR ARTISTS.

NATIONAL ACADEMY OF DESIGN, 215 West 57th Street.

Winter Exhibition.

Works received Nov. 22, 23.

Opening of Exhibition Dec. 10.

Closing of Exhibition Jan. 9.

YE HANDICRAFTERS CLUB, 257 CARLTON AVE., BROOKLYN, N. Y.

Annual Arts and Crafts Exhibition.

Exhibits received at 14 Nevins St. . . Nov. 22.

Opening of exhibition Nov. 26.

Closing of exhibition Dec. 4.

SOCIETY OF WESTERN ARTISTS.

Fourteenth Annual Traveling Exhibition.

Entry blanks must be sent to Society of Western Artists, care R. P. Bring-

hurst, 1820 Locust St., St. Louis, Mo., before Nov. 20.

Exhibits (express charges prepaid) received, 1820 Locust St., St. Louis, Mo., Nov. 29-Dec. 1.

AMONG THE ARTISTS.

Edgar M. Ward has resigned as an instructor in the schools of the National Academy. He is sixty years old and feels that he has earned a rest.

Mrs. Henry Payne Whitney is preparing models for a decoration for a public building in Washington, D. C., in her studio in Macdougall Alley.

Miss Susan Ricker Knox has closed her summer studio at York Harbor, Me., and returned to New York, where she will spend the winter. Miss Knox has taken a studio in Carnegie Hall.

Joel Nott Allen is now at work on a commission to paint a life-size portrait of the late Rev. Dr. William Reed Huntington, for many years rector of Grace Church, New York. Mr. Allen has just completed a half length portrait of Mrs. Allen, which will be shown later in the season.

Roland Hinton Perry recently secured the commission for the New York monument to be erected in the Andersonville prison. Mr. Perry has completed a portrait, bas relief, of General Freemont in his 10th Street studio. At present he is working on an ideal group, "The Flight of the Walküre.

J. Alden Weir returned to New York this week and is in his 10th Street studio.

J. C. Nicoll returned to the city from his summer vacation, and is now at work in his 10th Street studio.

Colin Campbell Cooper has returned to New York from a trip through Italy, France and Switzerland. Mr. Cooper brought with him a number of interesting sketches.

R. W. Van Boskirck is expected to return from Europe next week.

Kenyon Cox is engaged on a large mural decoration for the Public Library of Winona, Minnesota.

Mrs. Mary Washburn and Mrs. Frederick Gotthold have returned to their city studios in Carnegie Hall.

G. Howard Hilder has removed his studio from 524 West 124th Street, to 8 West 108th Street.

Edward H. Potthast has returned to his Gainsborough studio, where he is now at work on sketches made in East Gloucester and Pennsylvania, last summer.

Mlle. André Lenique returned on the Majestic to her Sherwood Studio. She spent September at Geneva, where she painted portraits of Mrs. Scott, of New York, and her daughter, Mrs. Anthony.

Aloysius O'Kelly has returned to New York, after two and a half years in Brittany. His salon picture is now in the Art Institute Exhibition in Chicago.

Leonard Ochtman will be in his Carnegie Hall Studio every Friday and Saturday during the season. His latest picture, "Morning Haze," has been purchased by Mr. W. T. Evans for the National Gallery in Washington, D. C.

Orlando Rouland has returned to his new studio, 130 West 57th Street, for the winter, and is painting a large portrait group and other portraits.

Mr. Rouland spent a part of August at the home of Mr. Thomas A. Edison, where he painted a second portrait of the great inventor. The first was painted in his laboratory. His portrait of the Hon. John Bigelow, recently completed, is now on exhibition at the Century Club.

Miss Elizabeth Wentworth Roberts is now showing at the Detroit Museum of Art her work of the past two years. From Detroit the pictures will go to the Grand Rapids Public Library, and from there to the John Herron Art Institute at Indianapolis, and the St. Louis Museum.

Paul Gruppe, the talented son of the artist Charles P. Gruppe, who is a youthful violin virtuoso, will play at a concert on the evening of November 26 in this city. Particulars at ART NEWS office. Mrs. Gruppe is returning soon to Holland for the winter.

A new book lover designing class under Miss Laura B. Hill, has just been organized with a large number of students, at the School of Applied Design for Women.

The commission for the equestrian statue of General George B. McClellan, for the Smith Memorial Arch in Philadelphia, which had been given to Paul Bartlett, has been rescinded and given to Edwin Potter, of Ridgefield, Conn.

The annual Christmas sale of decorative art work, for the benefit of the Art Workers' Club for Women, will be held at the club rooms, December 9 and 10. There will be sketches in oil and water color by representative artists, and casts of Tanagra figures colored by artists. At the table will be sold picture frames, decorated boxes and writing tablets, original designs in calendars, and Christmas cards. The tea room will be open from 4 until 6 P. M. This sale is popular on account of the novel and artistic worth of the articles offered, most of which are the work of club members. The club will be glad to receive and acknowledge any contributions for the sale, and it is hoped that artists will help to make it a success.

Frank A. Nankivell exhibited some recent paintings at his studio, No. 50 South Washington Square, yesterday afternoon, and will show them again to-day. Notice will be made next week.

At an auction sale of the furnishings and belongings of the Ellen M. Colton estate at the Sloan Art Galleries in Washington, D. C., November 12, "The Old Story," by Bougereau, a canvas 5.13 by 3.8, was sold to the Holland Art Galleries of New York for \$1,825.

Edwin Howland Blashfield, on Tuesday and Wednesday afternoons last in the Vanderbilt Gallery at the Fine Arts Building, showed his recently completed mural decoration for one of the court rooms in the new United States postoffice, customs house and court house building in Cleveland, Ohio. The decoration, notice of which will be made next week, was shown through and by the courtesy of Mr. Arnold W. Brunner, architect of the new buildings.

Martha Baxter has returned to her studio in the Sherwood for the winter.

Mrs. C. L. Parsons has given up her house in Brooklyn and taken a studio in East Twenty-third Street. She will divide her time between painting portraits and planning to establish a training school where shopgirls can find shelter and at the same time learn trades and handicrafts for women.

F. Hopkinson Smith has returned after his twenty-seventh consecutive visit to Venice and Holland.

Edmund Greacen, who spent the past five years in Paris, will be in New York for the winter.

Elsie Southwick has removed from the 67th Street studios to 24 Gramercy Place. Miss Southwick has been for a long time in France, and has done a number of miniatures of Breton peasants, which are very interesting and beautiful in color. She has commissions for a number of portraits to be painted during this season.

Ernest Longfellow has returned to his studio in the Bryant Park Building. Mr. Longfellow spent last winter in Egypt and the past summer in France.

ART STUDENTS' LEAGUE.

William M. Chase lectured this week before the students of the League, in the members' room, which was crowded to the doors. Mr. Chase's subject was "The Aims of an Art School."

Edwin H. Blashfield has extended an invitation to the students of the League to see his decoration, "The Law," for the Federal Building of Cleveland, Ohio.

An exhibition of all the summer work of the students will be on view the week beginning December 6.

Frank V. DuMond gave his first lecture on Composition to a large class on Thursday afternoon. The subject was "Repose," and some interesting studies were on the wall.

The Bridgman Men's Life Classes held their annual treat on Saturday evening. It was unusually successful, and the students were entertained by Mr. Cecil Chichester, who sang and danced and also gave some of his well known monologues. Mr. Chichester is also one of the prize-winners of the Woodstock Summer School.

NEW HOME FOR ACADEMY.

John W. Alexander, president of the Academy of Design, has made an authoritative statement regarding the gift of \$20,000 from John Stewart Kennedy and the plans of the academy for the erection of a monumental fine arts building.

"The gift of \$20,000 to the academy," said Mr. Alexander, "is unrestricted. We have not held a meeting yet, and do not know to what purpose the money will be put. Naturally we feel the absolute necessity of building, as the present Fine Arts Building in West 57th Street is totally inadequate. We are bending all our energies to make the academy schools more successful than they have been, and it might be that part of the Kennedy gift would be used in that direction.

"We appreciate the gift very much, and at the next meeting of the council we shall try to express it in the form of resolutions.

"Regarding the building program of the academy, I may say that we are trying to decide upon the best plan for acquiring a building on an available site, and there are very few in this city of skyscrapers. All the noted galleries of the world are in the open spaces, entirely separated from overtopping buildings, with their very disturbing shadows and reflections.

"The position of the academy in relation to the Central Park scheme remains such that it could be taken up again at any time, but the opposition was so strong that we feel it should be considered, and we have accepted the verdict of the opposition. So many of those who have opposed the plan, however, have now assured us of their interest and support, that we feel that something shortly will be accomplished."

HISTORICAL PICTURE DONE.

Jean Paul Laurens has finished his painting for the Court House at Baltimore, portraying the surrender of Yorktown. It will be shown at the coming Salon. The painting represents Washington, with Lafayette and Rochambeau, receiving the sword of Cornwallis before the assembled armies.

TRAVELING EXHIBITION.

Professor Halsey C. Ives, director of the City Art Museum, in St. Louis, arrived on Monday last to select about fifty pictures from the current exhibition of the New York Water Color Club, in the Fine Arts Building, to fill vacancies in the well known "rotary exhibition" of the American Water Color Society, at present in Toledo.

This "rotary exhibition" has been sent out for five years by the Water Color Society, and comprises about 150 pictures selected from the annual exhibition of the society held in April.

J. C. Nicoll, president of the society, commenting on the noteworthy interest excited by this "rotary exhibition" in the principal cities of the United States, said that in St. Louis a week ago fifteen thousand persons visited the gallery in three hours.

Prof. Ludwig Justi, recently appointed director of the National Gallery at Berlin, arrived Tuesday on the Kaiser Wilhelm II.

Professor Justi will visit the Rembrandt exhibition at the Metropolitan Museum, and important private galleries, and will inspect public and private collections in Boston, Washington and other cities.

AMERICAN ART NEWS.

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In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

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THE ART TARIFF MUDDLE.

Conditions in American Custom Houses, as regards art importations are a trifle easier of late, but are still most exasperating and the task of getting art entries passed is both slow and annoying to all importers.

The appraisers, even when, as in the case of Mr. Hecht, at New York, they are intelligent and experienced, still seem in such mortal fear of committing an error and letting in some work free that ought to pay, as to commit themselves to most amazing and often amusing and absurd endorsements and decisions. The Gilbert Stuart bust portrait of Washington, to which we alluded as being "held up" some time ago, is still in durance, we understand, and the counterfeit presentment, of the "Father of His Country," may have to pay duty to be released. Affidavits as to the actual dates when painted, of pictures attributed to

Rembrandt and Franz Hals, Perugino, and even Raphael, are demanded, and confusion is worse confounded. There was a rumor along Fifth Avenue this week that the American Free Art League of Boston, which is chiefly responsible for the present absurd tariff provisions, and the delay and injury to the art business resulting therefrom, is to be resurrected and will come to the relief of the interests now suffering from delay and disappointment. "Come over from Boston and help us, Mr. Pierce," is the cry, but echo alone answers, "Woe to him by whom offences come."

NEW OEHME GALLERIES OPENED.

An event of interest to New York art lovers and collectors is the opening this week by the veteran New York art dealer, Mr. Julius Oehme, of his new and beautiful galleries at No. 467 Fifth Avenue—opposite the Public Library.

Mr. Oehme truly deserves the title of veteran, for he has been in the art business in New York for fifty years, is the dean of the high art trade, and is well and widely known to all American art collectors.

With undiminished energy and unabated interest Mr. Oehme, than whom no one is more familiar with the history of the development of art in America for half a century, has personally superintended the removal of his galleries from No. 320 Fifth Avenue to his new and most accessible location, where in spacious and beautiful rooms, fitted up with his acknowledged taste and skill, he is now enabled to display to advantage the fine and choice examples of the Barbizon and modern Dutch pictures, of which he has made a specialty for many years.

Owing to his long experience he has had the opportunity to watch the changes in the art business of America and to keep in touch with every new movement and mood of the public taste and appreciation.

Among the pictures which are now to be seen at his galleries, whose luxurious and beautiful furnishings and restful atmosphere attract and allure the art lover, is a superb Daubigny—reproduced on the first page of the AMERICAN ART NEWS this week, painted in the master's best manner, entitled "Summer Day on the Seine," and which has all the painter's characteristics of tender sentiment, delicate and pleasing color and pearly sky.

There is an unusually strong Harpignies, "Cap Martin," a salon canvas, and typical in every way of the veteran French landscapist, who alone carries on the traditions of the Barbizon masters, two Dutch interiors by Blommers, full of sentiment and rich in color; two landscapes by William Maris, lovely in color; two characteristic figure works by Josef Israels, and two remarkable examples of Jacob Maris, "View of Rotterdam" and "View of Amsterdam," each unusual in composition, architectural detail and warm rich color.

There are also shown a number of water-color drawings by the modern Dutchmen, notably two by Mauve.

The visitor to the new Oehme galleries, who has any knowledge or appreciation of art, will feel on entering that here is a gallery with pictures arranged and selected by a man inspired, not alone by commercial instinct, but himself a lover of art and a connoisseur of rare knowledge and taste.

MONTREAL.

Dr. Shepherd, president of the Art Association, welcomed the members last week to a private view of pictures sent here by "The Royal British Colonial Art Association." This society was formed in 1886 for the promotion of art throughout the British Empire, by holding exhibitions in the different colonies, and from time to time having exhibitions of colonial art in London. It was granted a charter by King Edward with the power of forming associate branches in the different colonial art centers.

On entering the galleries one is especially impressed with the difference between this exhibition and the French exhibition of last spring, both in method and choice of subjects. There are no huge canvases nor bold work, and hardly a trace of the impressionistic influence. Here are beautiful marines and landscapes, allegorical pictures and portraits, and delicate water-colors. Only a few of the most notable can be mentioned in a first review.

"Laus Deo," by Solomon J. Solomon, is a good example of his strong draftsmanship and deep, rich coloring; "Crossing the Atlantic" and "The Bleak East Wind" are two characteristic marines by W. Ayerst Ingram, president of "The Royal British Colonial Society."

The vice-president, R. W. Allen, also a marine painter, shows two fine harbor scenes.

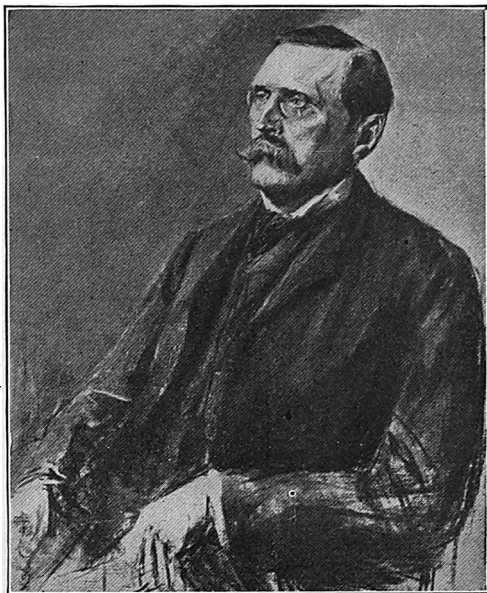
Perhaps the most attractive of all the pictures is John Lavery's "Mary in Green"—a revelation in portraiture. There are two more from his able brush, "The Little Red Book," a girl reading, and a portrait of himself, which has been bought for the Uffizi Gallery in Florence.

"The Gate," by Armsley Brown, won great praise at the Royal Academy last year and has just been exhibited at the Carnegie Institute, Pittsburgh, where it was awarded "honorable mention." "Evening" and "The Haystack" are also by Mr. Armsley Brown, who has made his reputation as a painter of cattle.

E. A. Hornel shows his Royal Academy picture of this year, "The Chase." Mr. Hornel's method is something that he has worked out for himself, a blending of impressionism and realism, the effect almost suggesting tapestry. "The Ideal," by Frank Dicksee, is a fine example of his vivid coloring. It is interesting to note that for three generations the Dicksees have exhibited at the Royal Academy. Among other prominent pictures are: "The Haymakers," by George Clausen; "The Cider Harvest," by Edward Stott, an interior subdued coloring; "Cloudland," by Terrick Williams, a scene of the Brittany coast, and a large picture called "Toil in the Sun," by the same painter, men unloading a number of fishing boats in the hazy atmosphere of a warm summer day.

WORCESTER, MASS.

The Art Museum's sixth annual exhibition of photographs will last through November. In addition to the exhibits sent by Worcester photographers are others from Pittsburg, Berkeley, Cal.; Los Angeles, Grand Rapids, Mich.; Chicago, Philadelphia, Boston, many of the smaller Massachusetts towns, Fryeburg, Me.; Akron, Ohio; New York and Brooklyn, St. Louis, Providence, R. I.; Portland, Me.; Burlington, Vt., and other widely separated places in the United States. There are also exhibits from Berlin, Kiel, London, Stockholm, Dresden, Lipine, Leipsic, and Brussels.



DR. WILHELM BODE.

If Leonardo fashioned it,
It is a masterpiece.
If Mr. Lucas moulded it,
'Tis but a lump of greece.
I here advance no theory,
I take nobody's part.
I would but put a query:
Pray tell me what is art?

Maurice Morris.

N. Y. Sun.

THAT WAX BUST.

A special cable despatch to The Sun from Berlin says: An expert examination of the substance of which the bust lately purchased by Dr. Bode as the work of Leonardo da Vinci is made, has begun. The investigators are Dr. Bode himself and Professors Koetschau, Rathgen and Miethe. The last two named are celebrated chemists.

In X-raying the bust nothing conclusive was revealed. It will be subjected to the X-rays again, however. Professor Rathgen tested fragments of the bust chemically in the university laboratory. He found that the wax melted at about 255 degrees Fahrenheit.

Two Bertillon students have been assigned to the task of measuring the bust and made an exhaustive study of it in the presence of a number of artists. The bust has also been photographed a number of times, great care being used to place it in the same position as that shown in the Lucas photographs.

The intention is to reduce these photographs to the same scale as those of the Lucas model in order to make possible an exact comparison.

T. R. BUTLER PICTURE SALE.

Announcement is made by the American Art Association of the coming sale at auction of the pictures owned by the late Theron R. Butler, of New York.

The collection contains some seventy canvases, among them several notable examples of the Barbizon and modern foreign masters, and its dispersal will be an event of the present art season.

A canvas in the collection with an interesting history is a figure work by Zamacois, "Stealing Apples," which was purchased by Charles Dickens during his visit to America, was taken back to England by him, and was purchased by Mr. Butler when some of the novelist's effects were sold.

The New York Custom House authorities seized recently at Ellis Island in the luggage of a steerage passenger from Liverpool a painting carefully packed in a wooden box. It is the impression of the officers that the painting is a valuable one.

LONDON LETTER.

London, November 10, 1909.

A stormy controversy still rages as to the authenticity of the now famous wax bust, secured by Dr. Bode, at a cost of £8,000 for Berlin. A suggestion has been made that a wax original by Leonardo does or did exist, that Lucas made his bust from the original, and that it is only photographs of the latter that have been published. Against this the editor of the "Illustrated London News" asserts that the photograph published in his journal is a reproduction of the bust now in Germany and of no other; while still more weighty is the positive declaration of Mr. A. D. Lucas, the sculptor's son, that his father never saw a wax bust by Leonardo, but made his wax bust from a painting by the great Italian. British critical opinion is now confident that Dr. Bode has been caught tripping, and artists generally hope that the incident will persuade collectors that modern master pieces are safer and worthier game.

Meanwhile Mr. Walter Long, a Southampton art dealer, who owned the bust now in the Kaiser Friedrich Museum till a few months ago, announced that he had sold a missing

fragment of the hand to the Berlin Museum for £5. Mr. Long says he bought the bust at an antique shop in Southampton (where Lucas lived) for a few shillings and sold it for "quite a nominal figure."

The exhibition of modern pictures by C. H. Shannon, Chas. Ricketts, C. J. Holmes and Wm. Strang, recently held at Manchester, has proved conspicuously successful. Mr. Shannon sold seven works, including a portrait of Alphonse Legros, Mr. Strang six, among them portraits of Dr. Garnett, Joseph Chamberlain and Sir Charles Holroyd, Mr. Holmes two, and Mr. Ricketts one.

Alfred Drury's bronze "Grizelda," exhibited at the Venice International Exhibition, has been sold to Count Padullo of Como.

J. J. Shannon was entertained at dinner by the Chelsea Art Club, last week, to celebrate his election to full membership of the Academy. Mr. Shannon is chairman of the Chelsea Art Club for the current year.

D. Y. Cameron's "Isles of the West," Bertram Priestman's "Valley of the Wharfe," and Walter W. Russell's "On the Beach," have been acquired for the permanent collection of the Walker Art Gallery, Liverpool.

PARIS LETTER.

Paris, November 10, 1909.

Proceedings at the Hôtel Drouot are growing more interesting every day. At a sale conducted by M. Lair Dubreuil, three plates in old Rouen faience were knocked down to M. Pisani for 1,010 frs., while MM. Bondu and Bertier obtained 2,520 frs. for two very fine tapestries. Another sale conducted by M. Lair Dubreuil produced 26,000 frs. At this two Renaissance tapestries were knocked down to M. Bacri for 3,655 frs., and another tapestry of the same period made 2,300 frs. M. Oudard obtained 4,100 frs. for the library left by M. Roger de Beauvoir, the well-known military writer, and a small portrait of a child, representing M. de Beauvoir's mother, made 265 frs. Tapestries seem to be in special favor this autumn. A drawing room in modern Aubusson was sold the other day by M. Origet for 2,075 frs., and another for 1,985. The same may be said of old Rouen faience, the specimens of which are eagerly sought and liberally paid for. M. Lair Dubreuil also dispersed this week the numerous Salon numbers left unclaimed by their authors, and thus got rid of some rather good bits of painting and statuary. Plasters, however, don't sell well, judging by the fact that a huge group, oddly enough called "Struggle for Life," realized the ludicrous sum of fifty centimes.

Mr. Fitz Henry, the well-known English collector, has decided to sell four hundred at least of his old porcelains, to be dispersed by M. Caillot, December 14. The sale is also announced, together with the atelier of the painter, Jacquet, of an interesting collection of costumes, and the attention of collectors remains especially engrossed by the coming dispersal of the collection of Baron de Lanna, in Berlin. With reference to auction sales, the beautiful abbey of Solesmes, offered for the second time for half a million francs, instead of a million the first

time, still remains without a legal owner. It is reported that the celebrated abbey will be bought by the State. M. Emile Lalanne has just left to the city of Bordeaux a collection of over 16,000 medals, and there is some talk that the magnificent collection of Baron de Shickler may be brought under the hammer next winter.

The French Department of Fine Arts has acquired some of the best numbers at the Sixth Salon of Color Engravings, among others, "l'Heure du Repos," by Boutet de Monvel; Léon Carre's "Tombereau dans la Neige," a true Parisian scene, and "Venise—la Nuit," by Abel Truchet. Among the minor exhibitions that are beginning to crop up on all sides in the French capital, special mention should be made of the excellent collection of Parisian river scenes shown by Ferdinand Gueldry, at the Devamvez Gallery, and of the extremely distinguished exhibit of paintings by Mr. Sterberg Davids at the Georges Petit Galleries.

PRINTERS VIEW RARE BOOKS.

By invitation of Mr. J. Pierpont Morgan, members of the Boston Society of Printers visited his private library on Tuesday, and during their visit to New York inspected a number of other notable collections of books. About twenty members of the club arrived. On Tuesday forenoon they inspected the Lenox Library and the Hudson-Fulton Memorial exhibition at the Metropolitan Museum.

The invitation on behalf of Mr. Morgan was extended by Belle da Costa Greene, Mr. Morgan's librarian, and was secured by H. W. Kent of the Metropolitan Museum. After inspecting the splendid collections of Caxtons, incunabula, Americana, rare bindings and manuscripts, the party visited in the evening the private library of George A. Plimpton and viewed his wonderful collection of school books, and later the fine library of the Grolier Club was examined.



XII. CENTURY LIMOGES ENAMEL RELIQUARY.

Purchased at recent Baron von Lanna Sale in Berlin by Seligmann & Co. for \$30,250.



"CHRIST IN GETHSEMANE."

XV. Century Limoges Enamel by Menvaerni.

Purchased at recent Baron von Lanna Sale in Berlin by Seligmann & Co., for \$17,000.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Brooklyn Institute of Arts & Sciences, Eastern Parkway.—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Cottier Galleries, 3 East 40th St. — A fine collection of works of Barye in Bronze, to Dec. 18.

Duveen Galleries, 302 Fifth Avenue.—Original Wedgwood pottery, consisting of the combined collections of the late Lord Tweedmouth and Sir Percy Sanderson.

R. Ederhimer, 4 West 40th St.—English Mezzotints during November.

Ehrich Galleries, 465 Fifth Ave.—Special display of Dutch pictures of the XVIIth Century.

Folsom Galleries, 396 Fifth Ave.—Miscellaneous exhibition of the works of leading American artists.

Grolier Club, 32 East 32d St.—Exhibition commemorating Dr. Johnson's bicentenary.

Keppel Gallery, 4 East 39th St.—Etchings by Rembrandt.

Kit Kat Club, 13 East 14th St.—Annual Exhibition, Nov. 19 and 20.

Knoedler Galleries, 355 Fifth Avenue.—Animal pictures by P. Rosseau.

In the Lower Gallery—Marines by Carlton T. Chapman, and sporting prints by C. W. F. Mielatz.

Macbeth Gallery, 450 Fifth Ave.—Paintings by Albert Lucas.

MacDowell Club, 1425 Broadway.—Paintings by American Artists.

Metropolitan Museum. — Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission, Mondays and Fridays, 25 cents. Free on other days.

Metropolitan Museum. — Hudson-Fulton Memorial Exhibition, to Nov. 30.

National Arts Club, 119 East 19th Street—"Books of the Year." Through November.

Powell Gallery, 983 Sixth Ave.—The Summer work of Deming Woodward, thru Dec. 3.

Teachers' College, 525 West 120th Street—XVI. and XVII. century Plimpton. Through November.

Wunderlich Gallery, 220 Fifth Avenue.—Lithographs by Whistler. Through November.

EXHIBITIONS NOW ON.

Pictures by Chapman and Mielatz.

Some 58 water-colors by Carlton T. Chapman and 25 oils, 13 water-colors and four black and whites by C. F. W. Mielatz fill the Lower Gallery at Knoedler's, No. 355 Fifth Avenue, and will remain on view there through next week.

The art of Carlton T. Chapman is too well known to lovers of American painting to call for description at this late day. He is at home in the lighter medium, although a strong man in oils. The present display, mostly the result of last summer's outing and yachting along the Massachusetts and Maine coasts, tells the story of summer seas and skies, and tells it well. The marines and coast scenes are painted with knowledge and appreciation, and have soft and delicate color and tone. Especially good are the marines "After the Gale," "The Yacht Atlantic," "Off Point Judith," "Off Block Island," "Yachts Racing—Fair Wind," and "The Seventh Wave," and the coast scenes "Surf—Narragansett," "Light-house Station" and "Kittery Cove." There are two landscapes, one "October Day," charming in color and feeling, and through all the works run the sense and feeling of summer, the sun and the sea.

C. F. W. Mielatz, who is better known as an etcher than a painter, shows in his 22 pictures of Tarpon, Kingfish and Mackerel fishing in Florida, bass and salmon fishing at Newport and in Canada rare appreciation of the sport and dramatic feeling. His portrayal of the giant tarpon leaping and diving is so vivid and strong as to seem at times almost exaggerated, but the many sportsmen whom the display attracts praise the verisimilitude of the work. The artist approaches Winslow Homer in certain of his pictures, both in color and force, but has not quite struck that painter's high note. The exhibition will and should attract from its sporting as well as its artistic merit.

Bird Dog Pictures by Rosseau.

Percival Rosseau, an American painter, long resident in France, but whose pictures of animals are well known here, and who held a successful exhibition at the Knoedler Galleries last season, is showing through November 27, again at the Knoedler Galleries, a series of oils, depicting bird dogs. These canvases are not only good as pictures, having much artistic merit and good composition, color and drawing, but they also evince rare appreciation of the characteristics, expression and work of the setter, pointer and retriever, love of animals and keen sporting instinct.

Those who can appreciate what a morning of upland shooting with two good dogs means in enjoyment and health, should recall happy days in these canvases.

Borden Pictures at Union League.

The Art Committee of the Union League Club set a high mark in its opening exhibition for the present season with a display of 23 selected pictures from the noted collection of Mr. M. C. D. Borden. There have been few displays of the kind in the history of the club, and there have been many, in which so many really notable and rarely fine works have been shown.

It is, or rather was, for the exhibition closed on Wednesday and opened too late last week for notice in the last issue of the ART NEWS, rather a heterogeneous array, with a few early English works, several Barbizons, two Alma Tademas, an example of the modern Frenchman, Honore Daumier, little known here and a great example, a Rembrandt, a Delacroix, Detaille and De Neufville, a Jules Breton and even an American work—an Inness.

The star pictures of the display were unquestionably the Daumier, above mentioned, entitled "An Interior—Third Class," a truly remarkable study of French peasant character and expression as seen in a railway car, and exceedingly rich and strong in its color scheme of warm reds and browns; the Diaz, the well known "Sunset," from the Mary Jane Morgan collection, perhaps the strongest and most superb example of the Barbizon master ever imported; a splendid Troyon, "Approaching Storm," two beautiful silvery Corots and an early and unusually good figure work by the same master, a charming group of children by Romney, a superior Reynolds, "Miss Morris"; an equally good Gainsborough, "Miss Ann Herdi," and a self portrait by Rembrandt—a typical but not great example.

The remaining pictures suffered by comparison with those above noted, but only by comparison. The Constable was only a sketchy landscape although rich in color, the Crome was typical but not extraordinary, and the

Detaille and De Neufville seemed hard in color and out of place with their richer and deeper toned fellows, although characteristic and dramatic works. The Delacroix "Combat en Algerie" showed where Schreyer derived much inspiration, fine in composition and rich in color. The Tademas were good but not remarkable and the Jules Breton was fair. The large standing portrait by Romney of the "Countess of Glencairn" seemed insipid, and the examples of Lawrence and Hoppner were not striking. A large landscape by the American George Inness had much charm.

If the club's art committee can maintain the high standard of this first exhibition, its members, and those art lovers fortunate enough to secure cards for its art displays, can look forward with eagerness to the coming months.

Americans at MacDowell Club.

The first art exhibition of the season by the MacDowell Club, at No. 1425 Broadway, is now open, and will continue for a week. It consists of Arctic sketches by William Ritschel, pictures by Robert Henri, George Bellows, Irving Wiles, Jules Turcas, Ben Ali Haggin and Paul Dougherty. There are also a series of stage models by Ernest Gros and Everett Shinn.

Johnsoniana at Grolier Club.

The current exhibition at the Grolier Club, 32 East 32d Street, is one commemorative of Dr. Johnson's bicentenary. It brings together a great quantity of interesting portraits of him, and, with these, such first editions and other purely literary rarities as should make English Johnsonians not simply wistful, but flatly covetous. The original edition of the Dictionary, by the way, is opened in its case at the page which permits the visitor to observe the great man's definition of "Pension." Thus it runs: "An allowance made to any one without an equivalent. In England it is generally understood to mean pay given to a state hireling for treason to his country."

RARE COINS SELL HIGH.

Several records were broken on Nov. 12 at the thirty-fourth public coin sale held at the Elder Auction Rooms. The most spirited bidding was when the seventy-eight \$3 gold pieces—the largest lot ever offered—were put up. The rarest of them all, a brilliant proof, dated 1875, of which only twenty were struck, and the former price of which was \$400, brought \$525, the highest price for a single coin. Another record price was \$200 for a bright proof of a \$3 gold piece, dated 1876. Only forty-five of these were coined. Still another record price was \$112, paid for an 1873 bright proof, the entire coinage of which was only twenty-five.

GOOD PRICES FOR RUGS.

Oriental rugs collected by the Hon. H. H. Topakyan, who is retiring from business, were sold in the Fifth Avenue Art Galleries, 546 Fifth Avenue, on Nov. 10, 11, 12 and 13. For a royal rug of Ispahan, Mr. F. Beecher Van Dorn gave \$750. Mr. Benjamin Drake gave \$555 for a Mahal carpet with tree of life designs. Mrs. H. L. Taylor paid \$925 for a Persian silk carpet. Mr. John R. McLean of Washington paid \$6,500 for a rich Meshed carpet. The carpet is forty-eight feet long and twenty-eight feet in width. It has a red field and is surrounded by fifteen borders in mellow tones. Mrs. Lincoln Peabody, of Boston, bought a Kermanshah for \$1,950, and a Persian rug wrought with threads of gold for \$2,600.

ETCHINGS SOLD.

Etchings by Peter Moran, Rembrandt and Whistler occupied the attention of a throng of art lovers who gathered on Nov. 12 in the Anderson Auction Company's rooms, No. 12 East 46th Street. One of Whistler's "The Kitchen," said to be of great rarity, brought \$210, the highest price of the sale. Another Whistler, "Becquet," of which Seymour Haden said, "Rembrandt never did anything better," went for \$112.

BROWN SUCCEEDS STURGIS.

In the letter of gift printed in the introduction to the catalogue of the Henry O. Avery Memorial Architectural Library (Library of Columbia College, 1895) occurs the following paragraph:

"It is our wish that the purchases made for the Avery Architectural Library be made exclusively by a commission of three persons, namely, the librarian of Columbia College, the professor or acting professor of the Architectural Department of the School of Mines, and Mr. Russell Sturgis of New York, whose successor, in case of his declination at any time, is to be selected by the other two members of the commission as above, to be always an architect and not immediately connected with Columbia College."

In this way the founders of the library gave to Mr. Sturgis a controlling position in its management, which was proper, as the conception of a standard architectural library in the City of New York was primarily his. During the last ten years of his life Mr. Sturgis approved every purchase made from the income of the Avery Fund. Mr. Sturgis's death has left this honorable position vacant. As his successor the surviving members of the purchasing committee of the Avery Library, the late Dr. Canfield of the library and Professor Hamlin of the Architectural Department, have elected Mr. Glenn Brown, Secretary of the American Institute of Architects and author of the monumental "History of the United States Capital." This selection is approved by Mr. Sturgis's friends and by Mrs. Avery and her son, and will commend itself to all those who are interested in the architectural profession and in the standard architectural library.

The Avery Library in Columbia University is the standard collection of the Architectural profession in the United States. It is well endowed, generously supported, and protected by provisions of the letter of gift of the founders.

It proposes to include all the best books on architecture. In addition to its architectural books, a large amount of material on subjects of collateral interest has drifted into the collection; painting, sculpture and decorative design in general.

In the Avery collection there are between 18,000 and 19,000 volumes. In addition to this, the University Library possesses in its circulating department an indeterminate mass of artistic material which is probably equivalent to 10,000 volumes. Altogether the University Library contains between 28,000 and 30,000 volumes on various subjects connected with the Fine Arts—a much larger number than is to be found in any other library in America.

Thanks to the consideration and self-control of its readers, it has been found practicable to make all this material freely accessible to the general public, and especially accessible to the University public.

PHILADELPHIA.

With three art exhibitions going and another soon to open, the season is well begun here. The attendance at the miniature and water color shows at the Academy are larger than for several years past, and both exhibitions are of unusual interest. Several sales have been reported, and the Academy expects the two shows to be the most successful ever held.

The Art Club Exhibition Jury raised the standard of the display this year, and in consequence have really a delightful showing. The Jury was obliged to reject a number of paintings, who, heretofore, were sure of a hanging. Consequently, said members are indignant and propose to change the by-laws. The exhibition is drawing large crowds, with a gratifying number of sales.

The Plastic Club opened the new club house on Wednesday with a private view of its annual color exhibition.

The one hundred and fifth annual exhibition of oil and sculpture, at the Academy, will be open from January 23 to March 20, inclusive.

Mr. Peter A. B. Widener, the distinguished collector, celebrated his seventy-fifth birthday last Saturday at Lynnewood Hall.

IN THE DEALERS GALLERIES.

At the Ehrich Galleries, No. 463 Fifth Avenue, the exhibition of early Dutch pictures, which are especially interesting to study at this time, after or before a visit to the Hudson-Fulton pictures at the Metropolitan Museum, will continue for the present. New pictures are being added to the display constantly.

The new Gimpel and Wildenstein Galleries at No. 636 Fifth Avenue, diagonally opposite the Union Club, are being fitted up as speedily as possible, under the supervision of Mr. Felix Wildenstein, and will soon be completed. M. Rene Gimpel will arrive from Havre on La Provence to-day.

At the Scott and Fowles Galleries, No. 590 Fifth Avenue, the exhibition of the masterpieces from the collections of Mr. and Mrs. Charles P. Taft, of Cincinnati, closed on Thursday. The display attracted wide attention, and was visited by many thousands of art lovers.

During the first week of December there will be an exhibition at these galleries of portraits by Louis Betts, a clever Western artist. A remarkably fine example of Jacob Maris, "The Nurse," very rich in color and tender in feeling, an interior with figures, which may almost be called a modern Old Master, is now on view at the galleries. Mr. Stevenson Scott, who went to London on a hurried trip on the Mauretania a fortnight ago, is returning on the Caronia.

Miniatures by Alyn Williams, the English artist, who was here year before last, and portrait drawings by Hugh Nicholson, also a well known English artist, will be shown at the Tooth Galleries, No. 580 Fifth Avenue, during the week beginning November 29.

Mr. Theodore Heinemann is at the Savoy Hotel, and will make that his headquarters for the present.

Following the exhibition of pictures of bird dogs by Percival Rosseau at the Knoedler Galleries, No. 355 Fifth Avenue, which will close next Saturday, will come a display of recent works by Frederic Remington, to open November 29 and continue through December 11.

Mr. Philip Sus, who offers some specially selected works by American artists for exhibition and sale at his apartments, No. 43 Fifth Avenue (admission by card to be had on application to Mr. Sus at above address), states that his object is to show pictures in surroundings similar to those of their final ownership and placing in a home, and that it is not a public exhibition place or sales gallery in which the pictures are shown—the object being to avoid such conditions.

The large canvas, "Golden Days," from the last Carnegie Institute exhibition at Pittsburg, painted by Lillian Genth, and one of the finest depic- of the play of sunlight through leaves, on nude and graceful female forms, ever painted, is now on exhibition at the Folsom Galleries, No. 396 Fifth Avenue, together with a half length female figure by the same artist, a large and fine "Moonlight" by Emil Carlsen, and a new and excellent example of Henry G. Dearth.

The galleries of C. J. Charles, of London, No. 251 Fifth Avenue, present a more than usually attractive appearance this autumn, and have been arranged with exceeding taste and skill. There are some fine pieces of old English furniture, notably a Queen Anne sofa of most generous proportions, and yet with beautiful lines. A choice collection of Wedgwood and an equally choice and smaller one of Adams ware fill two Vitrines. The furnishing and appointment of a large inner room with oak panelling and old English furniture make it a delight to the eye and taste.

Mr. H. F. Dawson sails to-day on the Kaiserin Augusta Victoria for London, where he will remain through the winter.

An exhibition of antique fans will be given at the Bonaventure Galleries, No. 5 East 35th Street, from November 29 to December 4. Mr. Bonaventure, who seems to have a special facility and skill in securing the most rare and dainty examples of the decorative arts of old France, has this year obtained some specimens which even his sources of supply and knowledge rarely furnish. The display will be most interesting to all lovers of early French decoration.

A new and important importation of Rakka and Persian potteries, with some French Gothic sculptures, has lately been received by the Kelekian Galleries, No. 275 Fifth Avenue. Mr. D. K. Kelekian is expected to sail from Liverpool to-day.

At the Fifth Avenue Art Galleries, No. 546 Fifth Avenue, Mr. James P. Silo will sell at auction on Monday and Tuesday afternoons next, the remainder of the furniture and appointments from several houses, the major part of which was disposed of this week.

There will be placed on exhibition in the galleries to-day a private collection of laces, unusually fine in quality, and comprising Irish Point and Antique specimens. These will be sold at auction on the afternoon of Wednesday next, November 24. On the afternoons of November 30-December 1, there will be sold at the galleries the collection of Iridescent glass formed by Mr. Azeez Khayat, and on the evenings of the same days the A. A. Stewart collection of paintings, and possibly a collection of Wedgwood.

Mr. H. S. de Souhami returned from Paris on the Kaiser Wilhelm II. on Tuesday, and is at his rooms, No. 546 Fifth Avenue.

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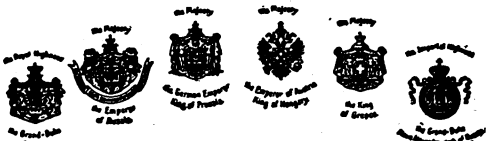
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